

40TH
ANNIVERSARY

港樂
HKPhil

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港樂四十周年音樂會
40TH ANNIVERSARY Gala
SYMPHONIE FANTASTIQUE

13-6-2014 FRI 8PM | 14-6-2014 SAT 7PM

香港文化中心音樂廳

HONG KONG CULTURAL CENTRE CONCERT HALL

梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助 · 香港管弦樂團為香港文化中心場地伙伴
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

hkphil.org



香港特別行政區 行政長官獻辭

MESSAGE FROM THE CHIEF EXECUTIVE HONG KONG SPECIAL ADMINISTRATIVE REGION

今年是香港管弦樂團第四十個職業樂季，我謹代表香港特區政府衷心致賀。

港樂是本港最早成立的管弦樂團，融會中西音樂傳統，反映香港豐富多姿的文化面貌。港樂亦是出色的文化大使，不但為本港樂迷獻藝，更前往世界各地巡迴演奏，宣揚香港。四十年來，樂團努力不懈，履行使命，令更多人喜愛和欣賞音樂，並啟發不少有潛質的年輕音樂家盡展所長。樂團曲目甚廣，包羅古典以至現代管弦樂傑作，珠玉紛陳，精彩萬分。港樂多年來為城中樂迷呈獻美樂，成就非凡，誠為香港的文化瑰寶。

今年三月，港樂前赴內地四個城市巡迴演出，備受好評。我很高興能參與其盛，為北京的音樂會主持開幕儀式。香港特區政府銳意發展創意文化產業，定當全力支持各個文化大使達成使命。政府會繼續與私營機構攜手合作，創作藝術節目和拓展觀眾群，並推動藝術教育和培育人才。

謹祝港樂竿頭日上，續創高峰，並祝四十周年音樂會圓滿成功，各位觀眾大飽耳福。

On behalf of the HKSAR Government, I warmly congratulate the Hong Kong Philharmonic Orchestra (HK Phil) on its 40th professional season.

The HK Phil, our city's oldest philharmonic orchestra, embodies both Chinese and Western musical traditions which, in turn, reflect Hong Kong's rich cultural diversity. Indeed, the HK Phil is a wonderful ambassador for Hong Kong, whether performing for local audiences or on tour around the world. Over the past four decades, the orchestra has lived up to its mission of promoting music appreciation in Hong Kong and inspiring our young talented musicians to fulfill their potential. Through its vast array of programmes, the HK Phil has brought the best classical and avant-garde orchestral delights to Hong Kong and become a valuable cultural institution for our city.

In March this year, the HK Phil embarked on a highly successful tour to four cities in the Mainland of China. I was delighted to have the honour of officiating at the opening ceremony in Beijing. The Hong Kong Government is committed to supporting our cultural ambassadors as we develop the potential of our city's creative and cultural industries. Working hand-in-hand with the private sector, the Government will continue to develop arts programmes, build the audience base, promote arts education and nurture talent.

I wish the HK Phil many more successful seasons and everyone a most enjoyable 40th Anniversary Gala Concert.



梁振英
C Y Leung

香港特別行政區行政長官
Chief Executive
Hong Kong Special Administrative Region

香港管弦協會 董事局主席獻辭

歡迎大家今晚蒞臨香港管弦樂團四十周年音樂會。是晚音樂會是一系列慶祝港樂首個四十周年慶祝活動的壓軸音樂會。

港樂自1974年成為職業樂團，逐步發展成擁有九十名全職樂師的國際級樂團，更是全亞洲最優秀的樂團之一。為慶祝我們踏入四十周年，港樂於本樂季舉行了兩次外訪，由音樂總監梵志登親自率領在台北及內地四個城市演出。梵志登對藝術懷著無比熱忱，樂團在其帶領下，各地的演出均贏得讚譽。對於今日的成绩我們深感驕傲，而對下一個四十年，更是抱著熱切的期盼。

特此感謝各贊助商及捐贈者，以及廣大觀眾過往對港樂的鼎力支持。我亦要衷心感謝香港特區政府自港樂成為職業樂團後提供的資助，以及首席贊助太古集團慈善信託基金一直以來對港樂的支持。我希望藉此機會多謝港樂新的贊助商—太子珠寶鐘錶及江詩丹頓，贊助港樂6月14日舉行的音樂會及四十周年晚宴。

我們亦向各位支持者作由衷致謝，其中包括所有樂師、董事局及委員會成員以及行政人員，多年來對港樂不斷付出的摯誠貢獻，我們深表謝意。

多謝大家今晚與我們一起共度港樂彌足珍貴的音樂慶典，祝各位有一個愉快的晚上。

MESSAGE FROM THE CHAIRMAN BOARD OF GOVERNORS THE HONG KONG PHILHARMONIC SOCIETY LTD

It is with great pleasure and pride to welcome you tonight to the Hong Kong Philharmonic Orchestra's 40th Anniversary Gala Concert, the last in our celebratory series of our first forty years as a professional orchestra.

Since our professional debut in 1974, the orchestra has developed into one of the best orchestras in Asia, with 90 full-time players of international standard. As part of our 40th Anniversary celebrations, we undertook two tours this season, the first in a series with Music Director Jaap van Zweden. Under Maestro van Zweden's artistic zeal, we won critical acclaim in all cities. We are proud of our journey so far and are working with enthusiasm to prepare for the next 40 years.

In the past, the orchestra has been supported by numerous patrons, donors and sponsors, for which we are most grateful. I would like to thank the Government for her long-term support since the orchestra turned professional as well as our Principal Patron The Swire Group Charitable Trust for their ongoing partnership with us. I would also like to take this opportunity to welcome two new sponsors, Prince Jewellery & Watch and Vacheron Constantin, who have generously sponsored the 14 June performance and also our 40th Anniversary Gala Dinner.

Salute also goes, above all, to the players, Board members and management staff for their valuable contribution across the years.

Thank you for joining us tonight at this special celebration with the Hong Kong Philharmonic Orchestra. I wish everyone an enjoyable evening.



劉元生
Y. S. Liu

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Ltd

香港管弦樂團 藝術總監獻辭

歡迎大家蒞臨港樂四十周年音樂會。

今晚音樂會的曲目闡述了港樂的音樂旅程，以及將來令人欣喜的美事。我們首先演奏香港作曲家林丰的作品《蘊》，以這首全新的委約創作揭開序幕，慶祝港樂踏入四十周年的里程碑。我將與鋼琴家比拉索夫斯基聯手演繹俄羅斯音樂大師拉赫曼尼諾夫最浪漫的作品之一，《巴格尼尼主題狂想曲》。壓軸曲目是一首能讓樂團將音樂的震撼力量淋漓盡致地展示的重要作品——白遼士的經典傑作《幻想交響曲》。

請各位細心欣賞我們精心準備的節目，度過一個美妙的晚上。

MESSAGE FROM THE MUSIC DIRECTOR HONG KONG PHILHARMONIC ORCHESTRA

A warm welcome to the HK Phil's 40th Anniversary Gala Concert.

Tonight's programme is a statement of the HK Phil's journey, and of good things to come. We begin with the world première of Hong Kong composer Fung Lam's *Quintessence*, a newly commissioned work for the orchestra's milestone birthday. Pianist Boris Berezovsky will join me for Rachmaninov's *Rhapsody on a Theme of Paganini*, one of the most romantic pieces from the Russian master. And lastly, we present Berlioz' defining masterpiece, the *Symphonie fantastique*, a towering composition that showcases any orchestra to maximum, exhilarating effect.

I hope you will enjoy what we have in store for you, and wish you all a very wonderful evening.



梵志登
Jaap van Zweden

香港管弦樂團音樂總監
Music Director
Hong Kong Philharmonic Orchestra



港樂發展里程碑

A LOOK AT THE ORCHESTRA'S MILESTONES

音樂社開始活躍	1872	Music Club becomes active
樂團首個音樂會於舊大會堂「皇家劇場」舉行	1895	The Orchestra's first concert in the Theatre Royal of the old City Hall
在港督府演出，票價港幣二至三元	1907	Performance in Government House; tickets cost HK\$2-\$3
隨著香港大學成立，陸佑堂成為樂團主要演出場地	1912	As the University of Hong Kong opens, Loke Yew Hall becomes the Orchestra's frequent concert venue
中英樂團成立，總部位於聖約翰座堂，約有30名樂師，由白爾德醫生指揮	1947	Sino-British Orchestra forms, with St. John's Cathedral as its home and about 30 players conducted by Dr. Solomon Bard
音樂總監富華教授上任	1953	Arrigo Foa becomes Music Director
樂團易名為「香港管弦樂團」	1957	The Orchestra is renamed "Hong Kong Philharmonic Orchestra"
 香港大會堂首演，近70名樂師演出《彌賽亞》	1962	Début at Hong Kong City Hall in <i>Messiah</i> with nearly 70 players
「港樂」職業化，樂師77名，首任音樂總監為林克昌	1974	HK Phil turns professional, with 77 players and Lim Kek-tjiang as the first Music Director
首次在香港藝術節演出		First performance at the Hong Kong Arts Festival
蒙瑪出任第二任音樂總監	1977	Hans Günter Mommer becomes the second Music Director
港樂首張唱片《中國弦樂作品》正式發行	1978	The <i>Chinese Orchestral Works</i> LP becomes HK Phil's first recording
第三任音樂總監董麟上任	1979	Ling Tung becomes the third Music Director
港樂首次巡演（曼谷、吉隆坡、檳城）	1980	HK Phil's first tour (Bangkok, Kuala Lumpur & Penang)
亞洲巡演（新加坡、曼谷、大阪）	1983	Asia Tour (Singapore, Bangkok, Osaka)
第四任音樂總監施明漢上任	1984	Kenneth Schermerhorn becomes the fourth Music Director
中國（北京、上海、杭州）及韓國巡演	1986	Tour to China (Beijing, Shanghai, Hangzhou) & Korea
日本巡演（東京、名古屋、大阪、鹿兒島）	1988	Tour to Japan (Tokyo, Nagoya, Osaka, Kagoshima)
香港文化中心落成，成為港樂主要演出場地至今	1989	Hong Kong Cultural Centre opens and becomes HK Phil's frequent concert venue since then
第五任音樂總監艾德敦就職		David Atherton becomes the fifth Music Director
台灣巡演	1993	Taiwan Tour



4 富華教授於1959年指揮港樂
Arrigo Foa conducting the HK Phil in 1959



1970年代中，第一任音樂總監林克昌大師與當時港樂樂師
In the mid 1970s, Maestro Lim Kek-tjiang, the first Music Director of the HK Phil



港樂於1980年亞洲之旅在曼谷留影
Bangkok was one of the Asian Tour cities in 1980



港樂1994年再訪北京 Beijing Tour in 1994



北京演出
美洲巡演，足跡遍及美加九個城市
先後發行四張史達拉汶斯基鑄射唱片，
由艾德敦指揮（第四張於2001年發行）



上海、北京巡演

新加坡演出

發行懷爾鑄射唱片

黃大德出任第六任音樂總監

發行布梭尼《杜蘭朵組曲》鑄射唱片，其
後榮登《留聲機》雜誌每月編輯之選

發行盛宗亮鑄射唱片，翌年再獲選為
《留聲機》雜誌每月編輯之選

亞洲及歐洲巡迴演出
（澳門、韓國、英國、愛爾蘭、法國）

艾度·迪華特成為
第七任藝術總監兼總指揮

上海演出

先後到上海及北京演出

廣州演出

中國內地巡演（廣州、北京、上海）

中國內地巡演（上海世博、西安、北京）



梵志登出任第八任音樂總監

港樂灌錄譚盾三首作品，
由作曲家親自指揮

台北演出

中國內地巡演（北京、上海、廈門、廣州）

發行第二張盛宗亮作品專輯，
由盛宗亮親自指揮港樂

1994

Beijing Tour

1995

North America Tour covers 9 cities in USA & Canada
Releases the first of four CDs of Stravinsky conducted by David Atherton (the fourth released in 2001)

1997

Beijing & Shanghai Tour

1999

Singapore Tour

2000

Releases Kurt Weill CD

Samuel Wong becomes the sixth Music Director

2001

Releases Busoni *Turandot Suite* CD,
subsequently selected as *Gramophone* Editor's Choice

2002

Releases CD of Bright Sheng's works,
which is again named *Gramophone* Editor's Choice in 2003

2003

Asia and Europe Tour
(Macau, Korea, United Kingdom, Ireland, France)

2004

Edo de Waart becomes the seventh Artistic Director
& Chief Conductor

Tour in Shanghai

2007

Tour in Shanghai, and then Beijing

2008

Guangzhou Tour

2009

Mainland China Tour (Guangzhou, Beijing, Shanghai)

2010

Mainland China Tour (Shanghai World Expo, Xian, Beijing)

2012

Jaap van Zweden becomes the eighth Music Director
Chinese composer Tan Dun conducts CD recording of
three of his own works

2013

Taipei Tour

2014

Mainland China Tour (Beijing, Shanghai, Xiamen, Guangzhou)

Releases second CD of Bright Sheng's works,
conducted by the composer himself



港樂1993年台灣巡演
Taiwan Tour in 1993



2012年9月28日的梵志登就職音樂會
The Inaugural Concert of Jaap on 28 September 2012

30載 誠就愛

太子以誠建信30年，
贏得您的厚愛是我們最大的成就。



30th anniversary
PRINCE太子
珠寶鐘錶 JEWELLERY & WATCH



鄧鉅明 博士，MH
DR Jimmy Tang, MH

太子珠寶鐘錶主席及行政總裁
Chairman & CEO
Prince Jewellery & Watch



香港管弦樂團為香港首屈一指的樂團及重要文化資產，多年來積極貢獻社會，對宣揚音樂文化不遺餘力。太子珠寶鐘錶衷心恭賀港樂的成功，並感謝其多年來的努力與貢獻。

太子珠寶鐘錶一直致力推廣高級珠寶鐘錶文化，並深信其與音樂藝術有著異曲同工之妙，無論對其領域知識的追求、技巧的講究、藝術的熱忱，以及須通過時間考驗的特質均不謀而合。適逢本年為香港管弦樂團四十周年及太子三十周年，公司有幸藉此機會與國際鐘錶品牌江詩丹頓攜手合作，贊助並慶祝香港管弦樂團之四十周年慶典，以表達對藝術的支持。

在此，由衷感謝各籌備單位付出寶貴的時間及努力，令活動得以矚目舉行。

最後，祝願香港管弦樂團演出順利，為港樂歷史刻紀另一重要時刻。

The Hong Kong Philharmonic Orchestra, an orchestral powerhouse and cultural centerpiece of the city, is devoted to promoting arts and music in the region. Prince Jewellery & Watch would like to express heartfelt thanks to this reputable orchestra for its success and contributions to society over the years.

This year marks the 40th Anniversary of the HK Phil, as well as the 30th Anniversary of Prince Jewellery & Watch. As a committed corporate offering exceptional products and prestigious services to customers, Prince Jewellery & Watch is dedicated in promoting the culture of Haute Horlogerie and fine jewellery. Believing that there is a great synergy between the world of fine timepieces and jewellery and the world of music, which both requires refined skills, strong passion, and most importantly the quality to stand the test of time, Prince Jewellery & Watch is proud to extend support to another horizontal field - Music.

Sharing the same vision, it is with great pleasure to join hands with world-class watchmaker Vacheron Constantin to co-sponsor the HK Phil in making another historical moment for its 40th Anniversary celebration.

Prince Jewellery & Watch would also like to take this opportunity to thank the organizing committee of the event for its generous time and vital effort to make this happen.

Best wishes to the HK Phil for a successful performance, with the belief that this noteworthy moment is yet another milestone of its success story.



VACHERON CONSTANTIN

Manufacture Horlogère. Genève, depuis 1755.

江詩丹頓



Mécaniques Ajourées

Métiers d'Art



MR Julien Tornare

江詩丹頓亞太區行政總裁
Managing Director
Vacheron Constantin Asia Pacific

自1755年創立以來，江詩丹頓一直致力發掘及表揚藝術創意，其以弘揚藝術文化為己任的品牌傳統可謂源遠流長。秉承這個品牌理念，支持音樂藝術的發展可說是延續人文與技藝的傳承，以藝術創意躍動的激情貢獻社會，正正符合江詩丹頓承先啟後的核心價值。由此，江詩丹頓非常榮幸能夠與太子珠寶鐘錶贊助《港樂四十周年音樂會—幻想交響曲》的音樂會及晚宴。

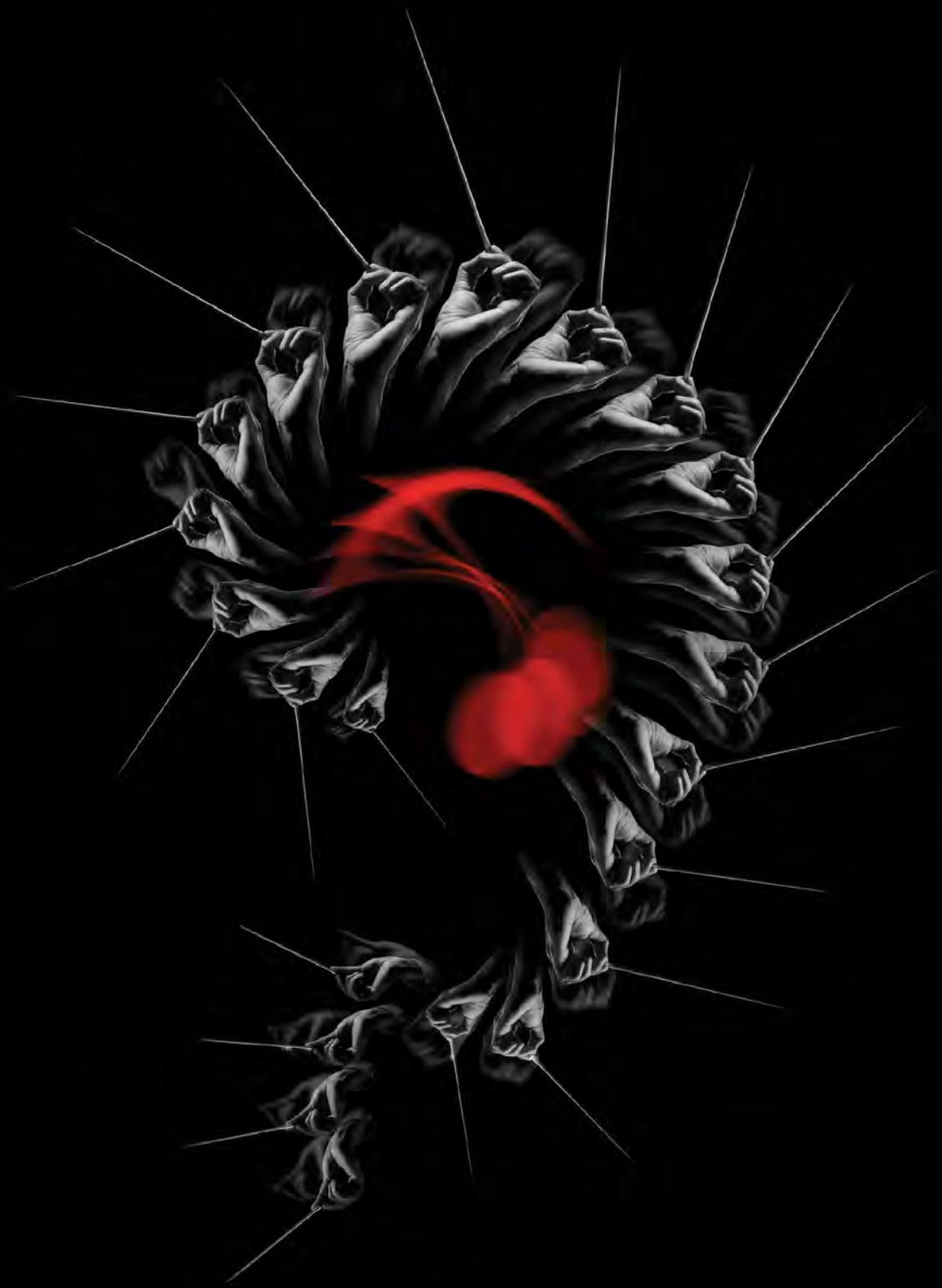
音樂與製錶兩者均屬文化及技藝傳承的傳統藝術，兩者皆強調藝術創意與卓越技藝的德與美。江詩丹頓自創立近260年來孜孜不息致力推動對卓越的不懈追求，以及傳承文化及技藝的藝術表現，並以同樣的方式貢獻高級鐘錶手工藝術。

乘著今次的周年音樂會及晚宴，江詩丹頓謹此祝賀香港管弦樂團四十周年，並特此致意香港管弦樂團對香港音樂藝術發展作出的承諾與貢獻。

Since its foundation in 1755, Vacheron Constantin, the world's oldest watch manufacture, has a long standing heritage to embrace art and culture with a strong dedication to excellence and commitment to artistic creativity. Supporting music is a means to ensure the continuity of a universe imbued with passion and technique, and also a means to contribute to the cultural vitality that saw the birth of Geneva, the cradle of fine watchmaking. Vacheron Constantin is extremely honoured and proud to be the sponsor of the "HK Phil 40th Anniversary Gala - Symphonie fantastique" event with our esteemed long-time partner Prince Jewellery & Watch.

Transmission and excellence are the fundamental elements in the two worlds of music and watchmaking. Both of them highlight the virtues of human creativity and talent, without which art in general - and classical music and fine watchmaking in particular - could never shine so brightly. While it is in the Maison's intrinsic values that by sharing and passing on knowledge and know-how, a collective pool of expertise and experience will be created to perfect for the best, Vacheron Constantin is committed to promoting excellence, and the artistic expression of traditions and skills that passed down over the centuries - in the same way that the Maison has been perpetuating for almost 260 years since its foundation.

In the occasion of the 40th anniversary celebration, Vacheron Constantin would like to take the opportunity to congratulate the Hong Kong Philharmonic Orchestra for its relentless commitment and invaluable contribution to the music development in Hong Kong. Tonight's event is a truly memorable one and I wish you all have a most enjoyable evening.



A SOUND COMMITMENT 弦諾



港樂四十周年音樂會—幻想交響曲
HK PHIL 40TH ANNIVERSARY GALA -
SYMPHONIE FANTASTIQUE

6月14日演出贊助
Sponsor of 14 June performance



FUNG LAM

~10'

林丰：《蘊》〔世界首演·港樂委約·由何鴻毅家族基金贊助*〕 P. 18
Quintessence (world première, HK Phil commission, sponsored by The Robert H. N. Ho Family Foundation*)

RACHMANINOV

~22'

拉赫曼尼諾夫：《巴格尼尼主題狂想曲》，op. 43 P. 20
Rhapsody on a Theme of Paganini, op. 43

中場休息 interval

BERLIOZ

~49'

白遼士：《幻想交響曲》，op. 14 P. 24
白日夢—熱情
舞會
田園景緻
受刑進行曲
女巫安息夜之歌
Symphonie fantastique, op. 14

Rêveries – Passions
Un bal
Scène aux champs
Marche au supplice
Songe d'une nuit de sabbat

梵志登，指揮 P. 29
Jaap van Zweden, conductor

比拉索夫斯基，鋼琴 P. 31
Boris Berezovsky, piano

*香港管弦樂團駐團作曲家及新作委約計劃由何鴻毅家族基金慷慨贊助。
Hong Kong Philharmonic Orchestra Composer-in-Residence Programme, and the Commissioning of New Works, are generously sponsored by The Robert H. N. Ho Family Foundation.



何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION



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or filming



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演奏期間請保持安靜
Please keep noise to
a minimum during the
performance



請留待整首樂曲完結後
才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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6月13日的音樂會由香港電台錄音及錄影，香港電台第四台〔FM97.6-98.9兆赫及www.rthk.hk〕現場直播，並於6月18日（星期三）下午2時重播。電視節目將於8月30日（星期六）晚上8時30分在港台電視31之節目《演藝盛薈》播出。

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港樂四十周年音樂會—幻想交響曲
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指揮台上有梵志登，樂曲有優秀的香港青年作曲家林丰的新作，

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再加上白遼士的曠世傑作《幻想交響曲》。

感謝大家出席這個盛況空前的音樂會！

This Gala performance celebrates our fortieth birthday in style -

with Jaap van Zweden on the podium -

a new work by one of Hong Kong's leading young composers, Fung Lam -

a Rachmaninov performance by Boris Berezovsky -

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Thank you for joining us to mark the occasion!



J A A P

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"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, *SOUTH CHINA MORNING POST*

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- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
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- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林木 志登

〔梵志：清淨之志，登：達到〕



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林丰 《蘊》 (世界首演 · 港樂委約 · 由何鴻毅家族基金贊助*)

FUNG LAM (b. 1979) *Quintessence*

(world première, HK Phil commission, sponsored by The Robert H. N. Ho Family Foundation*)

蘊，出自佛學「五蘊」，
代表着所有有情眾生都共
同擁有的基本元素。

Quintessence is the fifth and the highest essence
after the four elements of earth, air, fire and water,
and thought to be the magical substance of gods
and latent in all living things.

此曲命名為《蘊》，名字有著
雙重意思。首先顧名思義，是
「蘊藏」之意。而另一較深層
的意思，可說是直接影響了我這
次的創作，則是佛學中的「五
蘊」：色、受、想、行、識，代
表着所有有情眾生，不論以什
麼形式或形態存在，都共同擁
有的基本元素。我特地用上這
個充滿潛力和生命力的概念來
創作，以慶祝香港管弦樂團四
十周年。

《蘊》由一連串短小而對比強
烈的分段組成。雖然表面上不
盡相同，但其實它們是由同一
組獨特的核心音樂元素構成，
其中最重和最有意思的是一個
鋸齒形的旋律線，標誌我們朝
著目標進發的征途。

林丰

The Chinese title of the work has two layers of meaning. It literally means 'contain', which refers to something of positive potential. The deeper meaning relates to the concept of the Five Aggregates in Buddhism, namely form, sensation, perception, mental formations and consciousness, which are the core aspects shared by sentient beings of all shapes and forms.

The English title corresponds to a similar concept in ancient Greek philosophy. Quintessence is the fifth and the highest essence after the four elements of earth, air, fire and water, and thought to be the magical substance of gods and latent in all living things.

This concept, with its lively and positive character, served perfectly as the starting point of this work, written in celebration of HK Phil's 40th anniversary. The composition consists of a series of short and contrasting sections which share the same handful of distinctive core musical elements, the most significant of which being the zigzag shaped melodic line, signifying the journey towards one's goals.

FUNG LAM

*香港管弦樂團駐團作曲家及新作委約計劃由何鴻毅家族基金慷慨贊助。

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編制

一支短笛、兩支長笛、兩支雙簧管、一支英國管、兩支單簧管、一支低音單簧管、兩支巴松管、一支低音巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

One piccolo, two flutes, two oboes, one cor anglais, two clarinets, one bass clarinet, two bassoons, one contra bassoon, four horns, three trumpets, three trombones, one tuba, timpani, percussion, harp and strings.



Photo: Vicky Shin

林丰 FUNG LAM

作曲家
composer

林丰是亞洲首屈一指的當代青年作曲家，先後獲得多個本地及國際知名團體委約創作。

2005年，林丰的作品《明》由英國廣播公司（BBC）愛樂樂團作世界首演，自此聲名鵲起。及至2007年，他成為有史以來獲英國廣播公司委約作曲的最年輕華人作曲家及首位香港作曲家。林丰至今已創作十首管弦樂作品，當中包括：《解》、《BE》及《無盡藏》這三首英國廣播公司第三台所委約的作品，以及由香港管弦樂團委約的兩首作品《融》及《蘊》。《無盡藏》於2012年英國廣播公司逍遙音樂會中作世界首演，轉播至全球各地，大獲好評。

林丰獨特而出眾的音樂語言，深具表現力。他的創作範疇涵蓋多方面：由音樂會樂曲、多媒體創作，到與不同藝術家的跨界別合作，然而管弦樂始終是他創作活動的主軸。他的管弦樂作品曾於世界各地由不同樂團演出，包括英國廣播公司交響樂團、倫敦交響樂團、東京愛樂樂團及紐西蘭交響樂團等。

林丰生於香港，於英國修咸頓及蘇塞克斯大學研習作曲，受教於畢特勒、芬尼斯及斯夫·哥頓門下，於2012年獲蘇塞克斯大學頒發博士學位，同年獲香港藝術發展局頒發藝術新秀獎。

他現為香港管弦樂團何鴻毅家族基金駐團作曲家。

Hong Kong composer Fung Lam has quickly established himself as one of the foremost Asian composers of his generation, with commissions by significant music organisations from both local and abroad.

He first gained wide spread attention in 2005 when the BBC Philharmonic gave the world première of his *Illumination* which subsequently led to his first BBC commission in 2007, making him the youngest Chinese composer and the first Hong Kong composer ever commissioned by the BBC. Fung Lam has to date written 10 orchestral works, including three commissions for BBC Radio 3 (*Unlocking, BE and Endless Forms*) and two commissions for the Hong Kong Philharmonic Orchestra (*Rong and Quintessence*). The world première of *Endless Forms* at the BBC Proms in 2012 received critical acclaims, taking his music to a global audience.

Lam's music features a unique and unmistakable musical language that is profoundly expressive. While his musical output ranges widely from original concert and multi-media works to collaboration with pop music groups, orchestral composition is at the core of his career. His orchestral works have been performed internationally by the BBC Symphony, London Symphony, Tokyo Philharmonic and New Zealand Symphony orchestras, among others.

Born in Hong Kong, Fung Lam studied composition with Martin Butler, Michael Finnissy and Michael Zev Gordon at the Universities of Southampton and Sussex in UK, and was awarded a Doctor of Philosophy degree in composition from the latter in 2012. In the same year he received the Young Artist Award from the Hong Kong Arts Development Council.

Fung Lam is currently the Robert H. N. Ho Family Foundation Composer-in-Residence of the Hong Kong Philharmonic Orchestra.

www.funlam.com

拉赫曼尼諾夫 《巴格尼尼主題狂想曲》，op. 43

SERGEI RACHMANINOV (1873-1943)

Rhapsody on a Theme of Paganini, op. 43

樂曲大體上跟隨傳統協奏曲「快—慢—快」的佈局，但實際上卻由引子、主題和二十四段變奏組成。主題出自意大利小提琴名家巴格尼尼二十四首無伴奏小提琴隨想曲的最後一首。

For this work Rachmaninov chose to combine concerto form with variation form, roughly following the slow-fast-slow outline of a conventional concerto but actually comprising an introduction and 24 variations on a theme. The theme was taken from the last of the 24 Caprices for unaccompanied violin by the Italian violin virtuoso Nicolò Paganini.

拉赫曼尼諾夫用每年在美國巡迴演出賺來的錢，在瑞士興建了一座別墅；著名鋼琴製造商施坦威又送來一台標準尺寸的音樂會三角琴，賀他新居入伙；就在別墅落成、新琴運抵之後，他心血來潮動筆創作一首鋼琴與樂團合奏的作品，也是他五首同類作品中的最後一首。雖然另外四首都是鋼琴協奏曲，但作曲家卻選擇一首單樂章樂曲，而且將協奏曲和變奏曲的特色共冶一爐：樂曲大體上跟隨傳統協奏曲「快—慢—快」的佈局，但實際上卻由引子、主題和二十四段變奏組成。主題出自意大利小提琴名家巴格尼尼（1782-1840）手筆，選自他二十四首無伴奏小提琴隨想曲的最後一首——「二十四」這個數字也因而別具意義。另一方面，曾經根據巴格尼尼同一樂曲創作新曲的作曲家也不少，包括布拉姆斯、舒曼、李斯特、波利斯·布拉赫、安德魯·羅韋伯和魯道羅夫斯基等。樂曲1934年11月7日由史托哥夫斯基指揮費城管弦樂團首演，作曲家親自負責鋼琴部份。

《巴格尼尼主題狂想曲》以簡短的引子掀開序幕，主題的骨幹先在樂團響起，然後由小提琴奏出主題，鋼琴同時以尖銳的單音配合。調皮的氣氛貫穿最初幾個變奏；鋼琴在音符上愉快跳躍，而鋼琴與樂團也一直忙個不停。樂段一個接一個響起，但轉瞬即逝，快得根本不可能數得清有幾

Having built himself a house in Switzerland from the proceeds of his annual American concert tours, and having been given as a house-warming present a full-sized concert grand by the noted piano manufacturers Steinway and Sons, Rachmaninov was inspired to write what was to be the last of his five works for piano and orchestra. The others were all concertos, but for this work he chose to combine concerto form with variation form to produce a single-movement work, roughly following the slow-fast-slow outline of a conventional concerto but actually comprising an introduction and 24 variations on a theme. The number of variations is significant, for the theme Rachmaninov chose was the last of the 24 Caprices for unaccompanied violin by the Italian violin virtuoso, Nicolò Paganini (1782-1840), a piece which has also been used as the basis for works by, among others, Brahms, Schumann, Liszt, Boris Blacher, Andrew Lloyd Webber and Witold Lutosławski. Rachmaninov premièred the work with the Philadelphia Orchestra under Leopold Stokowski on 7th November 1934.

The *Rhapsody on a Theme of Paganini* begins with a brief introduction, the orchestra providing a kind of skeleton of the theme which eventually is heard from the violins supported by single notes jabbed out by the pianist. This playful mood continues through the first few variations, the piano skipping merrily over the notes and a sense of continually bustling movement from both orchestra and piano. So quickly does the music fly by that it is virtually impossible to keep count of the variations. Gradually, however, the pace slackens until the piece reaches its first moment of silence; effectively the end of the first (fast) section.



個變奏。不過音樂的步伐漸漸放緩，直至首次出現寧靜時刻；這就是第一段〔快速〕的終結。

慢速樂段〔中段〕在變奏七開始。鋼琴先奏出一個讚美詩似的莊嚴旋律《震怒之日》〔《震怒之日》原是13世紀聖詠，內容與死亡有關〕。同時大提琴和巴松管一邊在較低音區奏出「巴格尼尼主題」原型；然後兩個主題平分秋色，各有千秋。鋼琴在變奏八帶著樂團一口氣走過極廣闊的音域；小提琴在變奏九模仿天使拍動雙翼；令人毛骨悚然的《震怒之日》與淘氣的「巴格尼尼主題」往後幾個變奏裡連番爭鬥，互不相讓。音樂平靜下來，直至鋼琴在樂團輕柔的滴答聲襯托下，奏出優雅的舞曲，單簧管、圓號、小提琴和雙簧管先後加入。然後低音弦樂器大模大樣地奏出主題原型，漸漸淹沒了鋼琴；到了變奏十五，鋼琴才能陶醉於璀璨的獨奏中。

變奏十八既把「巴格尼尼主題」音程顛倒，又配合新的節奏型，效果美不勝收，大概是拉赫曼尼諾夫最有名的樂段了。接著氣氛轉趨輕快，但樂團在低音區步步進迫，鋼琴和弦一個比一個深沉，彷彿暴風雨將至。風雨終於來臨，天空卻又突然放晴；「巴格尼尼主題」與《震怒之日》在此糾纏不清。接著是鋼琴一段刺激絕倫的獨奏，連串的八度音奏出兩個主題的片段，氣勢磅礴；樂團突然攔腰闖入，像要跟鋼琴一起朝樂曲結尾飛奔似的。眼看《震怒之日》快要成為最後贏家之際，卻冷不防被鋼琴一個信手拈來的音型語帶輕蔑地趕走，正式為樂曲畫上句號。

中譯：鄭曉彤

The slow (middle) section of the work opens with the seventh Variation. The piano begins with a solemn hymn-like melody which is the *Dies Irae*, a 13th-century chant associated with death. Under this cellos and bassoon play Paganini's original theme, and from this point onwards both the *Dies Irae* and Paganini's theme are given equal prominence. Variation eight sets the music rushing along with the piano leading the orchestra across its entire range, the violins imitate the sound of the beating of angels' wings in Variation nine, and in the following variations there is something of a battle between the morbid mood of the *Dies Irae* and Paganini's rather more mischievous theme. Calm settles over the work until, above a gently ticking orchestral background, the piano sets up an elegant dance joined in turn by the clarinet, horn, violins and oboe. After this the lower strings stride in with the original theme gradually swamping the piano until, with Variation 15, the piano indulges in a brilliant piece of solo work.

Variation 18 is probably Rachmaninov's most famous creation; sublimely beautiful, this is Paganini's theme inverted and given a new rhythm. The mood lightens, but then it seems as if a great thunderstorm is brewing, as over a menacing orchestral bass the piano chords become more and more dark. The storm eventually breaks and music bursts into sunlight in which both Paganini's theme and the *Dies Irae* become inseparably intertwined. A thrilling piano solo with the pianist thundering out elements of both themes in octaves is rudely interrupted by the orchestra which joins the piano in a headlong dash for the closing bar only to be pulled up by an ending of pure drama when the *Dies Irae*, looking as if it is going to have the last word, is swept aside dismissively by a seemingly off-hand piano conclusion.

DR MARC ROCHESTER

編制

一支短笛、兩支長笛、兩支雙簧管、一支英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

One piccolo, two flutes, two oboes, one cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, percussion, harp and strings.

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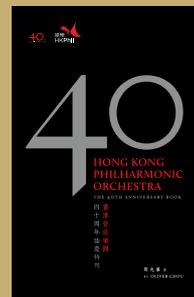
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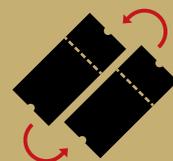
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白遼士 《幻想交響曲》，op. 14

HECTOR BERLIOZ (1803-1869)

Symphonie fantastique, op. 14

白日夢—熱情
舞會
田園景緻
受刑進行曲
女巫安息夜之歌

Rêveries—Passions
Un bal
Scène aux champs
Marche au supplice
Songe d'une nuit de sabbat

白遼士當時迷戀愛爾蘭裔女伶史密夫森，卻遭對方輕蔑對待。感情創傷使他極度抑鬱，靠著構思新作才得以解脫—在這首樂曲裡，哀傷的藝術家吞下鴉片，並夢見愛人在五個場景中出現。

Berlioz was cruelly scorned by the Irish actress Harriet Smithson with whom he was helplessly infatuated. He was plunged into a deep depression from which he eventually released himself by conceiving this work in which the disconsolate artist took opium and dreamed of his beloved in five scenes.

白遼士大概是音樂史上第一名沒有好好學會任何管弦樂樂器的偉大作曲家，他追求的效果產生很多特殊的運用樂器要求，但當時的樂師卻尚未發展出相應技巧。正因如此，白遼士很多作品都被評為「無法演出」，而《幻想交響曲》正式首演前的幾次嘗試演出最後都胎死腹中。有一次，巴黎創新劇院排練《幻想交響曲》，白遼士憶述其惡劣情況道：「大家排練時完全一團糟，〈受刑進行曲〉引來樂師起鬨。對著這個爛攤子，總監們退縮了，演出計畫也砸了。他們說，要演出還要很多準備。他們沒想過演一首交響曲要花這麼多功夫。」

Berlioz was probably the first important composer in the history of music who never learnt to play any orchestral instrument properly, and his desire to create a musical effect often meant that he demanded of orchestral players techniques they had yet to develop. Much of his music was declared “unplayable” and the first attempts to have the *Symphonie fantastique* performed were abandoned. Berlioz himself recounted a disastrous rehearsal at the Théâtre des Nouveautés in Paris, “We rehearsed with our forces in disarray, and the *Marche au supplice* created a perfect furore among the players. The directors recoiled before such tumult and the enterprise was abandoned. It would involve, they said, too much elaborate preparation. They had no idea so many arrangements were required for a symphony.”

白遼士《幻想交響曲》的靈感來自戴昆西作品《一個英國鴉片吸食者的自白》，此書刻劃人的心智如何被鴉片摧毀，生動逼真得令人震撼。白遼士當時迷戀愛爾蘭裔女伶史密夫森，卻遭對方輕蔑對待；沮喪至極的他，認真地想過仿效至愛作家筆下人物，如夏多布里昂的「賴尼」、歌德的「維特」般吞鴉片尋死。因此他對《一個英國鴉片吸食者的自白》感同身受。求愛被拒的感情

Berlioz' inspiration for his *Symphonie fantastique* was Thomas De Quincey's *Confessions of an English Opium Eater*, a shockingly vivid portrayal of a mind ravaged by opium. It struck a chord with Berlioz because, having been cruelly scorned by the Irish actress Harriet Smithson with whom he was helplessly infatuated, he had seriously considered committing suicide by taking opium; following in the footsteps of the fictional heroes of his favourite authors, Chateaubriand's *René* and Goethe's *Werther*. Emotionally scarred by Ms Smithson's rejection Berlioz was plunged into a deep depression from which he eventually released himself by conceiving his musical “Episode in the Life of an Artist” (as the *Symphonie fantastique* was originally called) in



創傷使他極度抑鬱，靠著構思新作才得以解脫——在這首描繪「藝術家生命中的一頁」(《幻想交響曲》原名)的樂曲裡，哀傷的藝術家(作曲家)吞下鴉片，並夢見愛人在五個場景中出現。

《幻想交響曲》1830年12月5日在巴黎音樂學院舊禮堂的首演相當成功。李斯特聽後十分雀躍。白遼士說過：「他拉著我到他家裡晚膳，滔滔不絕地說自己如何熱衷於我的作品。」白遼士讓觀眾傳閱他親自撰寫的樂曲介紹，說明此曲為「用器樂演出的戲劇。由於沒有台詞輔助，故事大綱先要解釋清楚」。

白日夢—熱情。年輕藝術家想起心儀女子，一方面滿懷激情，一方面患得患失(以一個重複出現的主題代表穿插全曲，白遼士稱之為「固定樂思」。「固定樂思」在這樂章緩慢的長篇引子後出現，由小提琴奏出)。

舞會。小提琴、豎琴描繪上流社會五光十色的舞會。藝術家玩樂之際，看見心上人(「固定樂思」先由長笛、雙簧管奏出，然後是單簧管)出現。他知道，無論自己身在何方，只要見到她、想起她，就會情緒激動。

田園景緻。藝術家往郊外跑；聽見兩個牧人吹起風笛，遙遙呼應，心情也愉快起來。(白遼士要求雙簧管離台演出，由台上的英國管奏出憂鬱的旋律呼應。這類不尋常的要求在他的樂曲中屢見不鮮)。然而，他對心上人仍念念不忘。最後，一個牧人吹起風笛，另一人卻不見影蹤。暴風雨迫近。

受刑進行曲。至此，藝術家很清楚自己滿腔情意不會得到回報，便企圖吞鴉片尋死。但由於份量

which the disconsolate artist took opium and dreamed of his beloved in five scenes.

The first performance took place on 5th December 1830 in the old hall of the Paris Conservatoire. It was a considerable success, Liszt being so excited that, in Berlioz' own words, "he dragged me off to have dinner at his house and overwhelmed me with the vigour of his enthusiasm." Berlioz circulated the audience with his own programme notes explaining that the work was an "instrumental drama whose outline, lacking the assistance of speech, needs to be explained in advance."

Rêveries—Passions (Day-dreams – Passions). The young artist recalls the passions and the alternating despair and elation of his love for the ideal woman (represented throughout the work by the recurring theme – Berlioz described it as the *idée fixe* – given out by the violins after the movement's long, slow introduction).

Un bal (A Ball). Violins and harps suggest the glitter of a society ball. The artist is enjoying himself until he sees his beloved (the *idée fixe* appears from the flute and oboe, and later the clarinet). He realises that, wherever he is, he cannot escape the emotional turmoil brought on by seeing or thinking about her.

Scène aux champs (In the Fields). The artist goes out into the countryside and his spirits are raised by the sound of two shepherds playing their pipes to each other in the distance. (One of Berlioz' characteristically unconventional instructions is for an oboe to be placed off-stage while it is answered on-stage by the melancholic cor anglais.) But thoughts of the woman creep back and disturb him. At the end one shepherd takes up his pipe again but the other has gone. A thunderstorm approaches.

Marche au supplice (March to the Scaffold). The artist now knows beyond doubt that his love is not going to be returned and he takes opium in order to kill himself. But the dosage is too weak and he plunges into a nightmarish series of hallucinations in which he kills the woman and is sentenced to death. He is marched to the scaffold and watches in horror as the blade drops and he is beheaded.

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太少，使他陷入一連串惡夢般的幻覺中：夢見自己殺死了心上人，被判死刑後押赴刑場，震驚恐懼地看著鋸刀砍下，親睹自己身首異處。

女巫安息夜之歌。鴉片誘發的夢境還沒完。藝術家看見一大群可怕的女巫、靈體和怪物聚在一起要為他送葬。怪異的嘈吵聲、呻吟聲、突如其來的笑聲、遠處的呼喊聲此起彼落。女巫、怪物歡呼之際，心上人出現了一但她馬上開始到處行樂，舉止古怪。原本古老而高貴的聖詠《震怒之日》，在這裡顯得怪異滑稽。《震怒之日》傳統上會令人聯想到死亡；現在，在這個精神錯亂的可憐藝術家的葬禮上，卻帶有輕蔑的意味。

經過以上種種令人心寒的場面，要是告訴各位，白遼士1833年終於說服史密夫森下嫁，兩人自此快快樂樂地生活下去，那無疑是大團圓結局。可惜事與願違：一個是身無分文的過氣女演員，一個是身無分文的反音樂建制作曲家；結果這段婚姻徹底失敗。事實上，即使與十三年前白遼士筆下的恐怖幻想相比，兩人的婚姻生活其實也相距不遠。

中譯：鄭曉彤

Songe d'une nuit de sabbat (Witch's Sabbath Night Song). The opium-induced dream continues and the artist sees a ghastly crowd of witches, spirits and monsters assembled for his own funeral. Strange noises, groans, bursts of laughter and far-off shouts can be heard and, accompanied by a roar of joy from the assembled throng, his beloved arrives and immediately plunges into the grotesque merry-making. A monstrous parody of the noble and ancient *Dies Irae* chant, traditionally associated with death, appears to mock the poor, demented artist's funeral rites.

After such horrors it would be good to report that when, in 1833, Berlioz did eventually persuade Harriet Smithson to marry him and they lived happily ever after. Unfortunately they didn't. The combination of a penniless actress well past her prime and a penniless composer continually fighting against the musical establishment proved a disaster and the reality of their marriage was not far removed from the lurid fantasies Berlioz had depicted 13 years earlier.

DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管（其一兼降E單簧管）、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、兩支大號、兩套定音鼓、敲擊樂器、兩座豎琴及弦樂組。

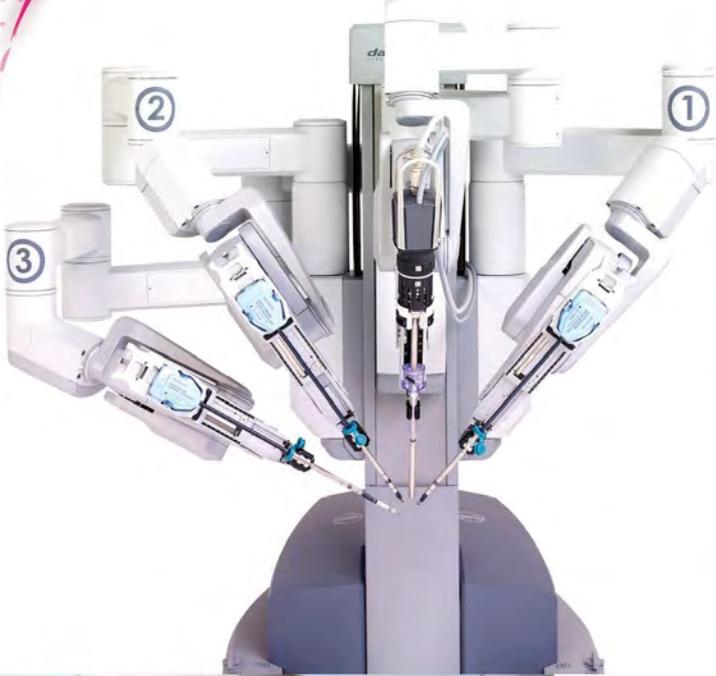
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梵志登

JAAP VAN ZWEDEN

指揮 conductor

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮譽指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、倫敦交響樂團、克里夫蘭樂團、費城樂團、紐約愛樂及倫敦愛樂。他於2013年和2014年分別與柏林愛樂和維也納愛樂首演，大受好評。歌劇是梵氏指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

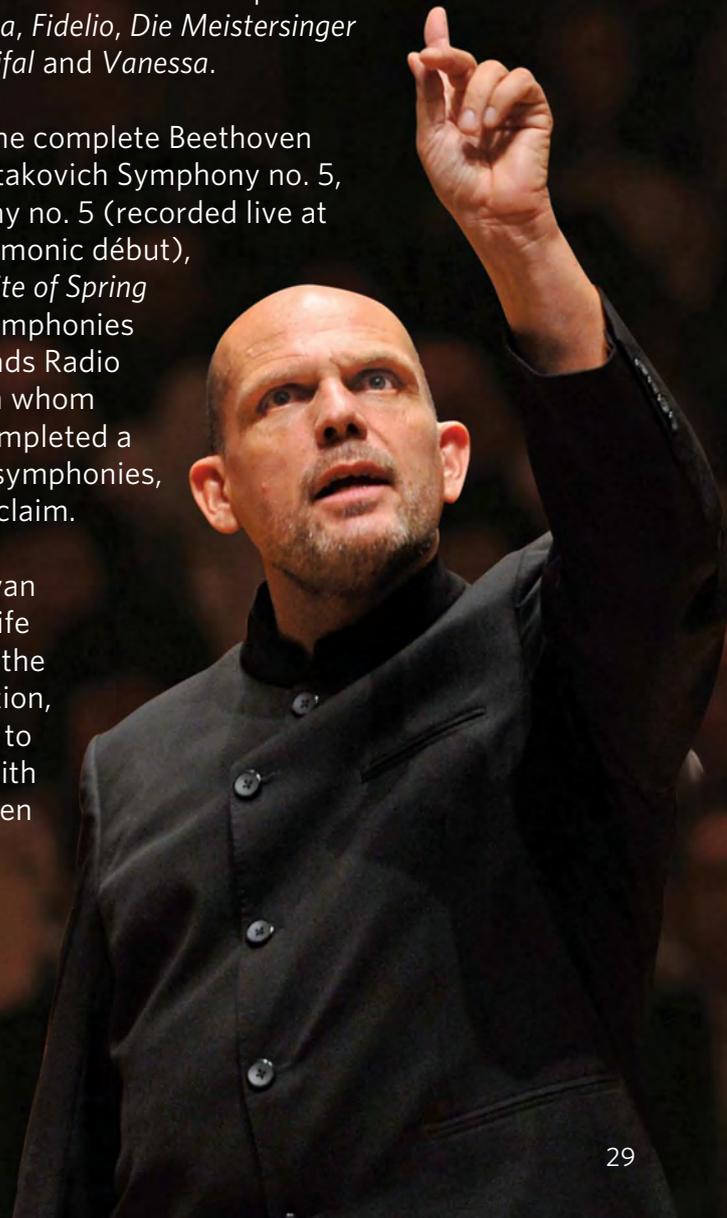
於1997年，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he has been Music Director of the Hong Kong Philharmonic Orchestra since last season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Honorary Conductor of the Radio Chamber Philharmonic.

Prestigious orchestras with which he has worked include the Chicago Symphony, London Symphony, Cleveland and Philadelphia Orchestras, and the New York and London Philharmonic Orchestras. He has made highly acclaimed débuts with Berlin Philharmonic and Vienna Philharmonic respectively in 2013 and 2014. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony no. 5, Mahler's Symphony no. 5 (recorded live at his London Philharmonic début), Stravinsky's *The Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he has recently completed a cycle of Bruckner symphonies, to great critical acclaim.

In 1997, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.





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比拉索夫斯基憑著氣勢磅礴的超技演奏、以及精深獨到的音樂理解，在國際樂壇享負盛名。

他生於莫斯科，在莫斯科音樂學院受訓。1988年於威格摩音樂廳作倫敦首演，兩年後贏得莫斯科的國際柴可夫斯基鋼琴大賽冠軍。

比拉索夫斯基經常獲邀與世界頂尖樂團演奏，包括柏林愛樂、德累斯頓國家管弦樂團、慕尼黑愛樂、馬林斯基樂團、聖彼得堡愛樂樂團、匈牙利國家交響樂團、愛樂樂團（倫敦）、巴黎管弦樂團、法國國家交響樂團、羅馬聖西西利亞音樂學院樂團、瑞士諾曼第管弦樂團及紐約愛樂等。

他又經常於世界頂級的獨奏會和音樂節亮相，包括柏林愛樂鋼琴獨奏會系列、阿姆斯特丹獨奏會系列、倫敦皇家節慶音樂廳獨奏會系列，以及曼蒂朗堡音樂節和薩爾茨堡音樂節等，又於巴黎香榭麗舍大劇院及維也納音樂廳等世界音樂殿堂演出。在室內樂演奏方面，他的合作夥伴有列賓及鮑羅丁四重奏。

他的錄音繁多，曾灌錄蕭邦、舒曼、拉赫曼尼諾夫、穆索斯基、拉威爾及李斯特的作品。他的拉赫曼尼諾夫奏鳴曲大碟榮獲德國碟評人大獎；拉威爾大碟則獲法國《音樂世界》、《音叉》雜誌、《BBC音樂雜誌》及英國《周日獨立報》等特別推介。2006年，比拉索夫斯基榮獲BBC音樂雜誌大獎。

他為華納古典唱片灌錄的蕭邦、高道夫斯基練習曲大碟獲得法國金音叉大獎及RTL大獎。他最新為Mirare灌錄的大碟是柴可夫斯基第二鋼琴協奏曲。

比拉索夫斯基自2013年起擔任法國博韋鋼琴節的藝術總監。

Boris Berezovsky has established a reputation as one of the most powerful of virtuoso pianists and as a musician gifted with a unique insight and great sensitivity.

Born in Moscow, Boris Berezovsky studied at the Moscow Conservatory and made his London debut at Wigmore Hall in 1988. Two years later he won the Gold Medal at the 1990 International Tchaikovsky Competition in Moscow.

He is regularly invited by such prominent orchestras as Berlin Philharmonic, Staatskapelle Dresden, Munich Philharmonic, Mariinsky Orchestra, St. Petersburg Philharmonic, Hungarian National Philharmonic, Philharmonia Orchestra, Orchestre de Paris, Orchestre National de France, Accademia Nazionale di Santa Cecilia, Orchestre de la Suisse Romande and New York Philharmonic.

Boris Berezovsky is often invited to the most prestigious international recitals series and festivals: the Berlin Philharmonic piano series, Concertgebouw International Piano Series and the Royal Festival Hall International Piano Series in London, Festival de la Roque d'Anthéron, Salzburg Festival, and to such great stages as the Théâtre des Champs-Élysées in Paris and the Vienna Konzerthaus. In chamber music, his partners are Vadim Repin and the Borodin Quartet.

Boris Berezovsky has a prolific discography, covering works by Chopin, Schumann, Rachmaninov, Mussorgsky, Ravel and Liszt. His recording of the Rachmaninov sonatas was awarded the Preis der Deutschen Schallplattenkritik and his Ravel disc was recommended by *Le Monde de la Musique*, *Diapason*, *BBC Music Magazine* and *Independent on Sunday*. Boris Berezovsky also won the BBC Music Magazine Awards in 2006.

With Warner Classics International, his solo live recording of the Chopin/Godowsky Etudes, released in 2006, received the Diapason d'Or and the RTL d'Or. With Mirare, his last CD is devoted to Tchaikovsky's Second Piano Concerto.

Boris Berezovsky has been Artistic Director of Pianoscope Beauvais since 2013.

FUNG LAM

ORCHESTRAL SEEKER OF ENLIGHTENMENT

For fast-rising Hong Kong composer Fung Lam, the art of orchestral composition involves the eye as well as the ear. In this delight in the visual and spatial, Lam could well be likened to an architect – and a traditionalist, who designs by hand rather than on screen.

「我會等到非常後期才把樂譜輸入電腦。」近年憑創新的當代作品見稱於國際樂壇的林丰如是說。「有時候我會把它們一頁頁的鋪在地上，看樂曲的大致形狀。」

《蘊》之密義

林丰最欣然看到樂譜呈「鋸齒形」，轉化為聲音就是一個個短促嶙峋的變奏變調；樂句時強時弱，或動或靜，音色圓潤、尖銳、柔和、陰冷兼而有之。起伏不定的韻律既帶動出樂曲的張力，亦揭示了作曲家如何理解生命的變幻莫測、瞬間即逝。

這種變化多端的聲音和對人生的敲問，皆得以在林丰的新作《蘊》中充分彰顯出來。樂曲是何鴻毅家族基金贊助的香港管弦樂團（港樂）駐團作曲家計劃首個委約作品；此項為期三年的計劃旨在給予新進華裔作曲家更多編寫新作的機會。

林丰為作品解釋：「長久以來，世間萬物的形態、情狀，無時無刻都在演變。」有如蛻變中的生物，這首十分鐘的新作探索了存在之不可捕捉、生命之難以掌握。他補充，《蘊》亦隱含佛教中「五蘊」之意，代表個體生命的暫時性和合。「佛學其中一個吸引我的原因，正是他們強調的無常觀。」林丰續說。

傳承與自我之間

他早就對「變」有所體會。生於1979年香港的林丰，於1990年代中期移居英國，就讀修咸頓大學音樂本科和碩士課程，期間受作曲家斯夫·歌頓和芬尼斯啟蒙，學習並開始作曲。新環境下，林丰早年對自己「外來人」的身份難免感到困惑：華人作曲家的音樂，聽起來該是怎樣的？惘然了半個年頭，他終於有所感悟。「一方面我覺得有責任去回顧自己的民族文化和傳統。」他思考了片刻，再說：「但另一方面，身為藝術家，我覺得個人風格還是來得比較重要。」

“I still compose with a pen on paper and only transfer manuscripts to the computer at a very late stage,” said Lam, who has established himself internationally as a gifted innovator and original creative force during the past decade. “Sometimes I lay out the individual pages of my score on the floor simply to look at the shape the composition takes overall.”

Continuity and Change

What he is currently most happy to see in his scores is a “zigzag pattern”, which translates aurally into sharp contrasts of tone and tenor before a particular section ebbs to a close. The goal for Lam is to draw forth a definition of life as he sees it – edgy, ever-changing, and ephemeral.

Such patterns of thought and sound are clearly evident in Lam’s remarkable new work, *Quintessence*, the first commission of The Robert H. N. Ho Family Foundation’s Composer-in-Residence Programme with the Hong Kong Philharmonic Orchestra. The significant three-year initiative supports the creation of original works by emerging Chinese composers.

“Throughout the history of life on Earth, shapes and forms have constantly been evolving”, Lam explained. And just like a morphing organism, the 10-minute work seeks to explore the fleeting nature of existence. He has chosen the Chinese title, *Yun*, as it suggests the Buddhist idea of *skandhas* – essential yet at the same time transitory elements of the individual self. “One of the reasons why Buddhism appeals to me is because it highlights the concept of impermanence”, Lam said.

Heritage and Individuality

In his own existence, change and adaptation have already played key roles. Born in Hong Kong in 1979, Lam moved to the UK in the mid-1990s. He started to compose while studying music at the University of Southampton, coming under the tutelage of Michael Zev Gordon and Michael Finnissy during his bachelor and master’s degrees. In his early days in a new land, Lam struggled to find his identity: What should a Chinese composer sound like? But after six months of anxiety, he discovered his way forward. “I felt there was a responsibility to look back at my own tradition and heritage,” he said, pausing even now to ponder his answer. “But at the same time, I think, for any artist, individuality should come before nationality.” In 2004, Lam started his doctoral studies with Martin Butler at the University of Sussex. He initially supported himself by working



林丰

以管弦樂探尋生命底蘊

於香港作曲家林丰來說，管弦樂創作是一門視覺以至空間藝術；譜寫樂章時，他儼如傳統建築師—藉着紙筆和一雙手構築出屬於自己的感知世界。

Photo: Vicky Shin

2004年，林丰開始師隨畢特拿，攻讀蘇塞克斯大學的作曲博士學位，同時於倫敦一所音樂出版公司任全職工作。他說：「那時候我根本沒有想過以作曲維生。」

2005年見證林丰在音樂上的突破。他譜成了《明》，並成功將這首充滿靈光的作品投到英國廣播公司，同年由旗下的愛樂樂團首演。這部顯露才情的「試金石」其後分別由紐西蘭交響樂團、香港小交響樂團、曼克頓音樂學院交響樂團和深圳交響樂團演奏過。

因緣際會

2007年7月，林丰毅然把全職工作辭掉，以騰出更多時間發展音樂事業。機會竟然真的說來就來。辭職不足一個月，他便取得作曲生涯中首項重要委約，成為英國廣播公司有史以來委約作曲的最年輕華人兼首位香港作曲家。那首長達二十三分鐘的作品《解》，靈感來自倫敦維多利亞與阿爾伯特博物館一個以鎖為主題的展覽。樂章似乎也象徵了當時辭職得來的創作自由。

其後，林丰再兩度獲英國廣播公司委約，包括在2012年逍遙音樂節（BBC Proms）上首演的《無盡藏》。他回想起仍十分興奮：「十年前我在Proms當帶位員時，怎會想到有朝一日會以作曲家身份出席音樂節？」

數年間，林丰先後跟詹姆斯·麥克米蘭、奧里姆·羅斯、艾度·迪華特和李心草等著名指揮家合作；他首部港樂委約作品《融》在2010年上海世界博覽會首演；2012年，林丰獲香港藝術發展局頒發藝術新秀獎。

同年（恰巧也是同一天），他完成了博士學位和逍遙音樂節的委約演出，有感人生將踏入另一階段，幾番思索後決定回港發展。

益發自如

林丰近來的音樂愈見個性分明，且每每尋求超越早期作品刻意求工的特質，開拓更率性自然的創作方法。他憑藉十年來的管弦樂作曲經驗，堅持創作發乎內心而不依循別人的期望：「有些人可能會先入為主，認為華人作曲家總有一貫的創作風格。不過，我現在越來越有信心去寫自己真正想寫的音樂。」

撰文：梁燕蕾

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full-time at a music publishing company in London. "At the time, I just didn't see how I could make a living out of composing." His major breakthrough came a year later with a piece fittingly called *Illumination*, a work exploring enlightenment that he successfully pitched to the BBC. It was premièred by the BBC Philharmonic in 2005, and subsequently performed by the New Zealand Symphony Orchestra, Hong Kong Sinfonietta, Manhattan School of Music Symphony and Shenzhen Symphony Orchestra.



Photo: Vicky Shin

Risk and Creativity

In July 2007, hoping to give his music more chance to develop, Lam took a risk and quit his job. It was the right move at the right time. Within a month, he received the first major commission of his career, becoming the youngest Chinese composer and the first from Hong Kong to actually be commissioned by the BBC. The resulting 23-minute piece was titled *Unlocking*, inspired by a collection of locks on display at the Victoria and Albert Museum and symbolic of his new-found freedom to create.

Since then, Lam has been commissioned by the BBC two further times, including a work premièred in 2012 as part of the BBC Proms. "I had worked at the Proms as an usher 10 years earlier," Lam recalled. "I would never have believed then, I would make it there as a composer one day."

He represented Hong Kong at the 2010 Shanghai World Expo with a previous Hong Kong Philharmonic Orchestra commission; has worked with renowned conductors such as James MacMillan, Sakari Oramo, François-Xavier Roth, Edo de Waart and Li Xincuo; and received a Young Artist Award from the Hong Kong Arts Development Council in 2012.

Completing both his commission for the Proms and his doctorate studies in the same year (and coincidentally on the same day), Lam felt a chapter of his life was closing, and decided to come back to Hong Kong.

Clarity and Confidence

Since returning, he has seen his music evolve further as he seeks to go beyond the traditional concepts of coherence that held together his earlier works and find a more organic approach. With his past achievements as a solid foundation and back on home ground, he is also ready to venture further down that tough road of individuality, and not to compose simply to fulfill other people's expectations. "Some might have preconceptions as to how a Chinese composer should write music. I feel I am now getting more confident to compose what I really want to compose."

BY JANICE LEUNG

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hkphil.org

與港樂小提琴樂師**范丁**對談 MEET OUR VIOLINIST **FAN TING**

1974年職業化前已加入港樂，現為港樂首席第二小提琴
who played in our first concert in 1974 and is currently
our Principal Second Violin

在哪個階段你清楚了解自己成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

對我來說，成為專業樂師是一個再自然不過的事。從十三、四歲起我便覺得音樂是我唯一想做的事。這源於當時自己突然的一個轉變：我自小開始學習小提琴，一直按照老師的指示去拉奏，並沒有太多內心感受；到大約十三、四歲的時候，突然像開了竅一樣，明白了音樂這個獨特的語言，好像進入一個新的世界。那段時期，我什麼音樂會也會去聽。自此認定以音樂成為我的職業。

你當年加入港樂的過程是怎麼樣的？當時社會普遍如何看待專業樂師？

當時港樂的指揮是林克昌先生，也是我的小提琴老師。我還在念中學之時，已經加入了樂團。當年樂團的排練時間是上午，中學的學制還是分上下午班。為了能出席樂團排練，我便特地念下午班。

現時學習古典音樂的風氣及情況，和四十年前很不一樣。以前艱苦得多，但也比現代的學生認真得多。當時古典音樂並不普遍，也沒有什麼音樂會，普羅大眾對古典音樂可謂毫無認識。我的親戚也不贊成我學習小提琴，認為沒有前途，小提琴樂師只可為粵劇伴奏，不可能以此維生。

1974年1月11日是港樂職業化後的首演音樂會，你當時已經是港樂樂師。當時音樂會的情況如何？

港樂是香港自開埠以來第一個職業樂團，那場音樂會可謂是萬眾期待。大家都很緊張，也很重視該次演出。因為轉職業化後，觀眾都預期樂團的水平會更好。當晚其中一首樂曲為柴可夫斯基的第五交響曲，當時的指揮林克昌先生甚至要求我們背譜演奏第四樂章的結束部分，好使我們能又快速又整齊地拉奏該樂段。

Photo: Cheung Chi-wai

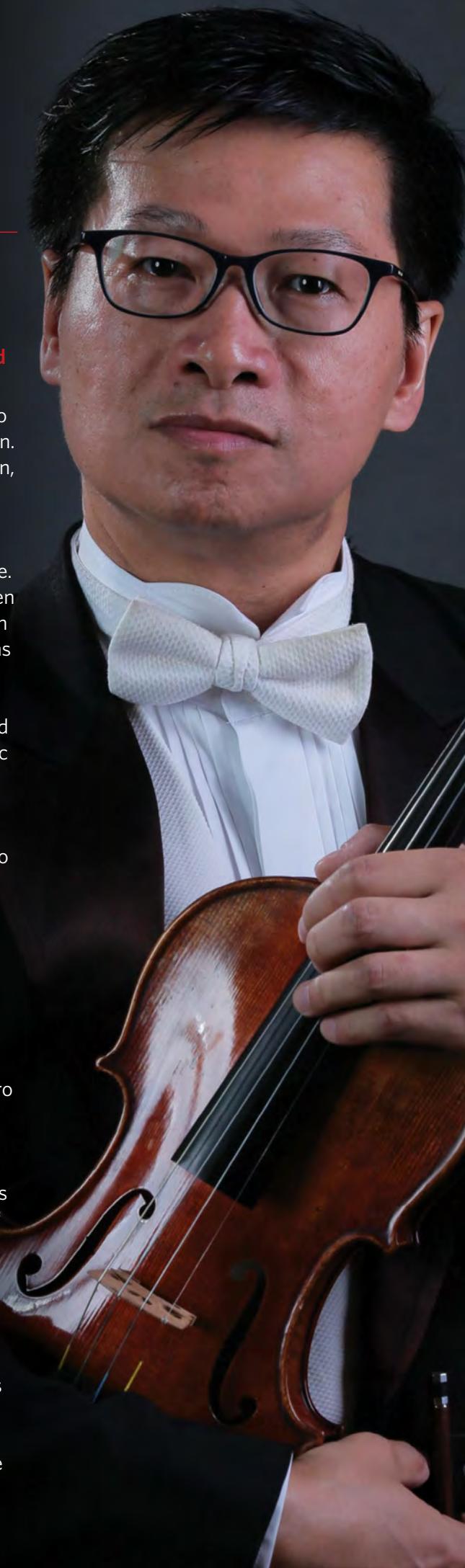
At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

I think it's only natural for me to become a professional musician. When I was thirteen or fourteen, all of a sudden, music became the only thing I wanted to do. Everything started from a change that occurred within me. I started learning the violin when I was very young and I played in the way I was told to. There was not much personal expression. But when I was thirteen or fourteen, I suddenly understood something. I realized that music was a unique language and I seemed to have entered a new world ever since. At that time I went to any concert available to me and resolved to become a professional musician.

How did you join the HK Phil? What was the general view in society towards professional musicians?

The conductor of the HK Phil at the time was Maestro Lim Kek-tjiang, who was also my violin teacher. I joined the orchestra when I was in secondary school. In those days we still had half-day secondary schools. The orchestra held rehearsals in the morning and I opted to go to the afternoon school so that I could attend rehearsals.

General view in society towards learning classical music has changed a lot in the past 40 years. In those days it was more





港樂不過短短四十年歷史，已經成為亞洲區的頂尖樂團之一。我們當然有許多地方可以做得更好，但這一切得來不易，我們值得驕傲。It's only 40 years and the HK Phil has become one of the best orchestras in Asia. Of course there is still much room for improvement but we should really be proud of all the hard-earned achievements.

difficult, but students were also much more serious. Classical music was not part of community life and there were not many concerts. The public knew almost nothing about classical music. My relatives didn't think I should do violin. They thought the prospects as a violinist were poor, since violinists could only work in Cantonese opera troupes, playing accompaniments. It was impossible to earn a living.

You were already one of our players when the HK Phil launched its professional era with the inaugural concert on 11 January 1974. How was the concert?

The HK Phil was the first professional orchestra in Hong Kong and every music lover in the territory had high expectations on the inaugural concert. All of us were very anxious and we took the concert very seriously, as the audience would expect us to do better after turning professional. One of the pieces we played that evening was Tchaikovsky's Symphony no. 5. Maestro Lim Kek-tjiang even went so far as to ask us to play the ending of the fourth movement from memory, so that we could play it really fast and strictly together.

How did the HK Phil change over the past 40 years?

If an orchestra is to progress, it has to experience a lot. And it needs different things in different stages of its development. Talents that match its needs, favourable social environment and financial support all have a role to play. The HK Phil was fortunate enough to turn professional when there was an economic boom in HK. Also, every Artistic/Music Director spent much effort and time to help the orchestra progress. The eleven years under Maestro Atherton were particularly significant. There were obvious improvements during those years. And the current Music Director Maestro van Zweden is also one of the best conductors I have ever worked with.

It's only 40 years and the HK Phil has become one of the best orchestras in Asia. Of course there is still much room for improvement but we should really be proud of all the hard-earned achievements.

What advice would you give to a young performer wishing to have a career in classical music?

Young people should ask themselves whether they truly love music. Vacancies in orchestras are scarce and the field is highly competitive - and competition comes from all over the world. Look at the applicants for our vacancies - they virtually come from everywhere - and you'll see. But at the same time, music can be said to be the fruit of human civilisation. Just think about how beautiful the music of Mahler, Strauss or Brahms is. Music can be your life-long companion. So if you have a chance to learn music, treasure it.

ENGLISH TRANSLATION: EOS CHENG



第一任音樂總監林克昌大師指揮港樂。
Maestro Lim Kek-tjiang, the first Music Director of the HK Phil.

港樂過去四十年的變化如何？

一個樂團的成長要經歷許多，每一個階段都有不同的需要，要有適合的人才，亦要有社會環境的配合及經濟上的支持，是天時地利人和的結果。我們很幸運地在香港經濟起飛時期開始職業化，再加上每位藝術/音樂總監都花了不少精神、時間及心思去栽培港樂；尤其是艾德敦大師所領導的十一年，水平明顯提升不少；而現任音樂總監梵志登亦是我曾合作過的指揮中最出色的一位。

港樂不過短短四十年歷史，已經成為亞洲區的頂尖樂團之一。我們當然有許多地方可以做得更好，但這一切得來不易，我們值得驕傲。

對於渴望投入古典音樂演奏事業的年青一輩，你有什麼忠告？

年青人要思考自己是否真心喜愛音樂。專業樂師的空缺不多，競爭很大，而且是世界性的競爭。單看投考我們樂團的應徵者都是來自世界各地，你便知道了。但同時，音樂可謂是人類文明的結晶。想想馬勒、史特勞斯、布拉姆斯的音樂是多麼的美。音樂是能陪伴你一生的東西。有機會學習音樂，便要好好珍惜。

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic Orchestra is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

"no doubt one of Asia's best" Wang Jiyun, renowned critic

太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，並已推出兩張大碟。

香港管弦樂團由香港特別行政區政府資助
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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/First
Associate Concertmaster



王思恆/第二副團長
Wong Sze-hang/Second
Associate Concertmaster



朱蓓/第三副團長
Bei de Gaulle/Third
Associate Concertmaster



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Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



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Anders Hui



李智勝
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Ni Lan



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Fan Ting



■ 趙滢娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsum



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



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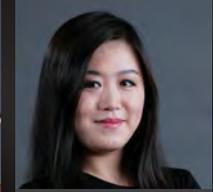
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圓號：戈尼
Horn: Etienne Godey

小號：馮嘉興
Trumpet: Fung Ka-hing

大號：畢斯比[^]
Tuba: Tim Buzbee[^]

豎琴：黃士倫*
Harp: Ann Huang*

定音鼓/敲擊：何銘恩
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* 承蒙香港小交響樂團允許參與演出
* With kind permission of the Hong Kong Sinfonietta

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香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's
Education and Community Engagement Projects

最新活動
UPCOMING
EVENT

- 1 29-6-2014 香港管弦樂團-永亨銀行社區音樂會—港樂·童遊記
The HK Phil-Wing Hang Bank Community Concert - Itty-Bitty Journey
- 2 29-11-2013 太古「港樂·星夜·交響曲」@中環新海濱
Swire Symphony Under The Stars @ The New Central Harbourfront
- 3 香港董氏慈善基金會「青少年聽眾」計劃—會員活動
鋼琴大師班—狄里柏斯基
The Tung Foundation Young Audience Scheme - member activity
Piano Masterclass - Simon Trpčeski
- 4 賽馬會音樂密碼教育計劃—學校專場音樂會
Jockey Club Keys to Music Education Programme -
School Concerts
- 5 賽馬會音樂密碼教育計劃—室樂小組到校表演
Jockey Club Keys to Music Education Programme -
Ensemble Visits to Schools



3

2

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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

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趙瀾娜
Zhao Yingna

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大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

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 - 約瑟·加里亞奴 (1788) 小提琴·由張希小姐使用
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
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- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
 - Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan
- Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"
- Two German Rotary Trumpets
 - A set of Wagner Tubas
 - A Flugelhorn

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